ttng

disappointment island

guitar + bass

tab book

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guitar

tim

			2				
capo	Eb	Bb	F	C	Ab	Db	
		3					
capo	E	B	D#	F#	B	E	
	3						
capo	E	G	D	B	A	D	
	3						
capo	E	G	D	B	A	D	
	8						
capo	E	G	D	B	A	D	
	3						
capo	D	A	D	Gb	A	E	
	3						
capo	D	A	D	F#	A	E	
	3						
capo	D	A	D	Gb	A	E	
	Eb	Bb	F	C	Ab	Db	
	3						
capo	D	A	D	Gb	A	E	

hank

F	Bb	D	G	C	E	

bass guitar

hank

F	Bb	Eb	G	Bb	Eb	
E	A	D	G	B	E	
E	A	D	G	B	E	
E	A	D	G	B	E	
F	Bb	Eb	G	C	F	
E	A	D	G	B	E	
E	A	D	G	B	E	
E	A	D	G	B	E	
F	Bb	Eb	G	Bb	Eb	
E	A	D	G	B	E	

henry kohen played and wrote bass on empty palms

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sargenthouse.com

tuning

the songs in this book use alternative tunings

the tunings are stated at the beginning of each song at the top of the page, and listed on the opposite 'content' page. these tunings are marked with key appropriate sharps and flats. for instance, tim's tuning for 'bliss quest' and 'there's no 'i' in time' is the same but the 3rd string is marked as F# and not Gb for 'there's no 'i' in time', this is because the song is in C major and a sharp 4th is a more appropriate accidental than a flat 5th.

string gauges

some of these tunings are not wise to attempt using standard string gauges. you may well snap a string in attempting some of these tunings. it is also recommended that you keep the string tension even across the neck, so as not to put unnecessary stress on one side. for this reason - as well as improved tonality, intonation and playability - we use custom string gauges to match the pitch of each string. for live shows, tim uses two guitars and we have worked out a compromise of gauges across both guitars, so that the string tension never varies too radically from the average. we use d'addario strings as they sound totally mint! they have very kindly created a string tension app, 'string tension pro', which is available on their website:

http://stringtensionpro.com/

here is a string gauge guide that we have created

it was extrapolated from the d'addario string tension pro app. the string gauges are based on the string tension of a standard pack of d'addario XL 10-46 (EXL-110).

wound strings

XL - NW (nickelplated steel round wound)

B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
60	58	54	52	49	46	43	42	40	38	36	33	31	29	28	26	24	23	22	20	19	18	17
16.5	17.2	16.7	16.8	16.9	16.9	17	18.1	18.6	18.7	19	18.6	18.5	18.5	18.8	18.4	17.7	18.5	18.8	17.1	18.1	18	17.8

unwound strings

PL (plain steel - lock twist)

E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	- pitch
20	19	18	17	16	15	14	13.5	13	12	11.5	10.5	10	9.5	9	8.5	8	- string gauge
16.2	16.4	16.6	16.6	16.5	16.3	15.9	16.6	17.3	16.5	17	15.9	16.2	16.4	16.7	16.6	16.5	- tension at pitch

guitars

here are the guitars used on this record:

fender telecaster

tim used two standard usa fender telecasters on this record. the whole record was recorded using only the custom shop twisted tele neck pick-up. hank also used one of tim's teles for empty palms.

string gauges

during the recording process tim restrung to tension appropriate string gauges for each tuning. see the previous page for details.

custom bass

hank's instrument is very similar to an instrument produced by fender called the 'bass vi'. like the bass vi, hanks instrument has 6 strings often tuned E to E (an octave lower than a guitar), a 30 inch scale-length and a tight string spread. hanks instrument is not a bass vi however, it is a 4 string squire jaguar bass modified to take 6 strings. henry kohen plays this instrument on 'empty palms'. the whole record was recorded using only the p-bass pick-up.

string gauges

hank also uses d'addario strings and custom string gauges. on this record he used these string gauges:

.095 .075 .056 .044 .034 .024

more details about this instrument can be found at ttng.net.

capos

as well as using standard (full bar) capos, tim also uses partial capos on this album:

banjo capo

a banjo capo is simply a capo that is designed for barring a banjo, and as such is much smaller than an ordinary guitar capo. because of its size, when used on a guitar, the banjo capo only stops 4 of the 6 strings, leaving the other 2 strings open.

displaced standard capo

on the songs 'a chase of sorts' and 'whatever, whenever' tim uses a standard "full bar" capo slightly higher on the neck of the guitar so that it bars the lowest 5 strings and leaves the top string (highest string) free, so that it is not barred and left open.

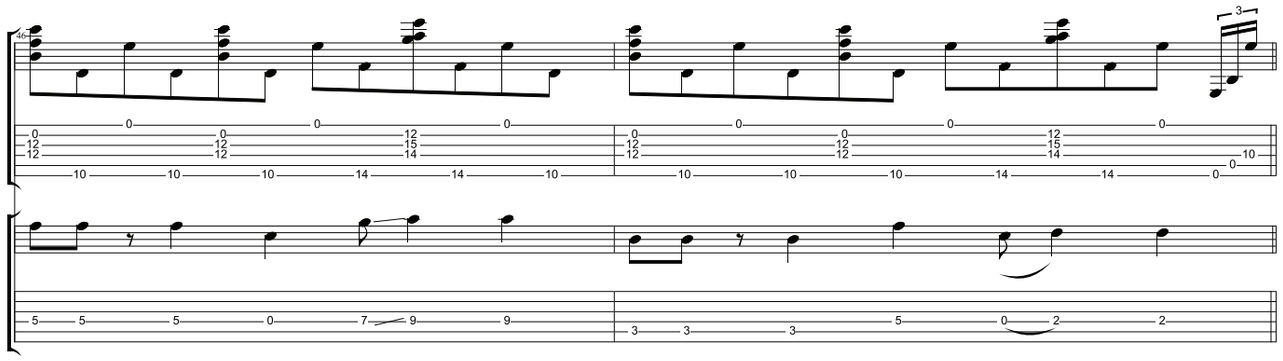
note

in the tablature, all of the fret numbers are counted up from the zero fret regardless of whether there is or isn't a capo used on the guitar. in the discontinued ttng tab book 'tabs', when a full capo was used, the fret numbers would be counted up from the capo rather than the zero fret - this was due to limitations in the tablature software we were using to notate the music at the time. as we felt this was confusing and slowed down the process of learning the songs we have decided to standardise the fret numbering across all songs. we hope this makes it clearer, easier and faster to read the tabs.

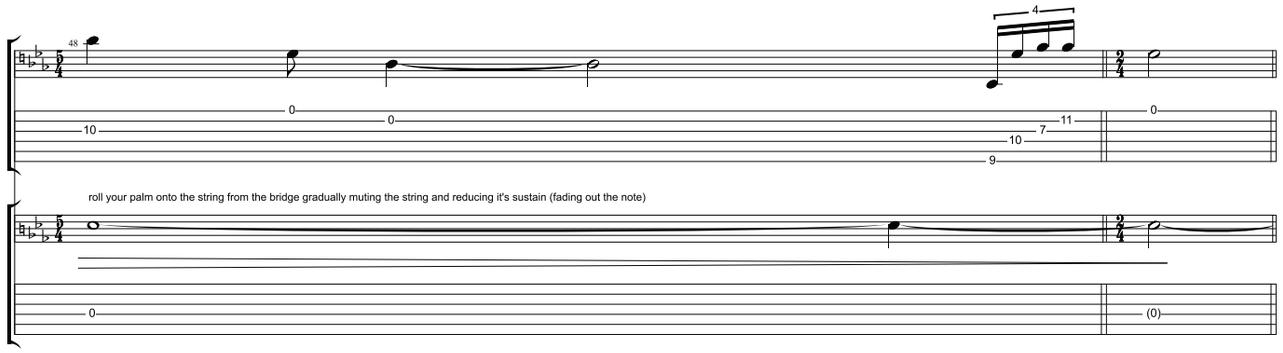
coconut crab

tim's parts are played with a partial capo (tim uses a banjo capo) covering the top 4 strings on the 2th fret.

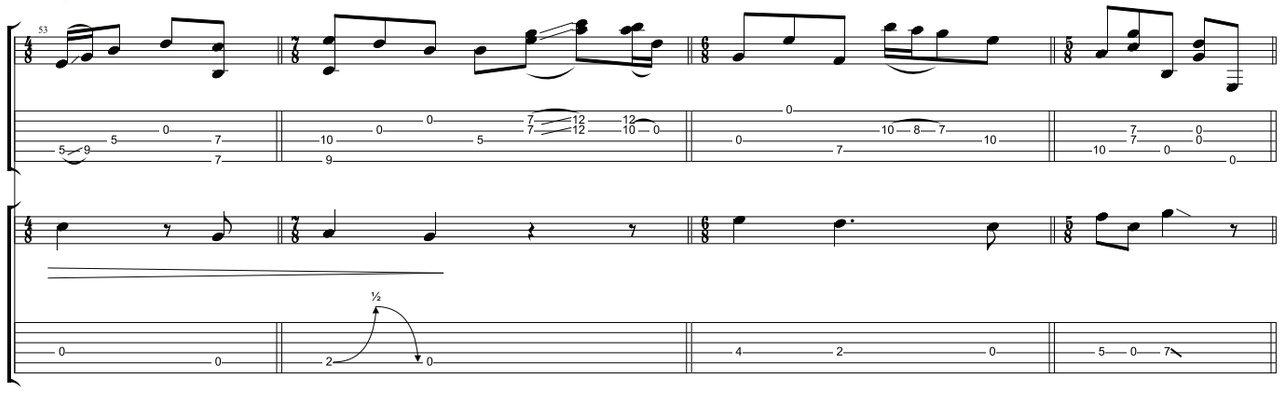
30
mp
34
mf
38
mp
42
mf
mf



♩= 133

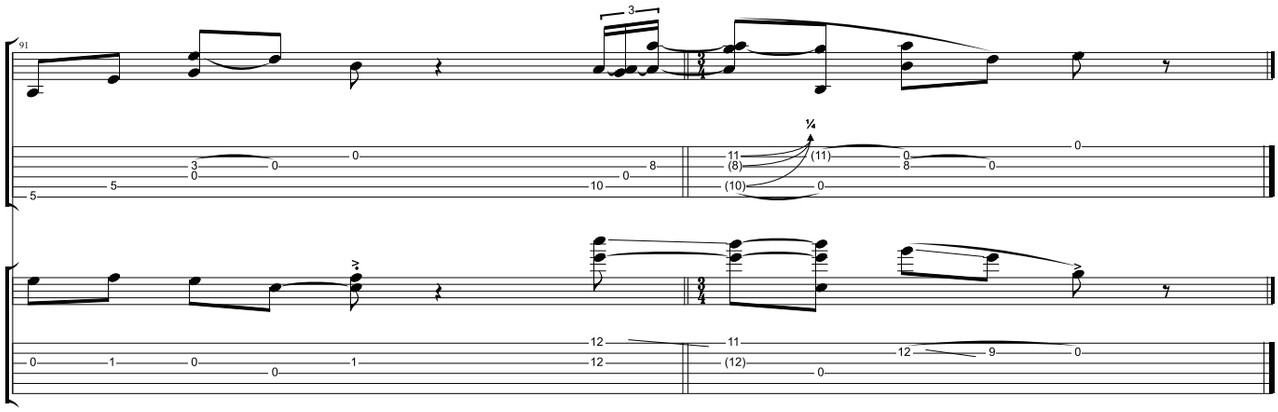

roll your palm onto the string from the bridge gradually muting the string and reducing it's sustain (fading out the note)

♩= 138



73
mp
77
mf
79
¼
81

83
3
¼
85
87
3x
89



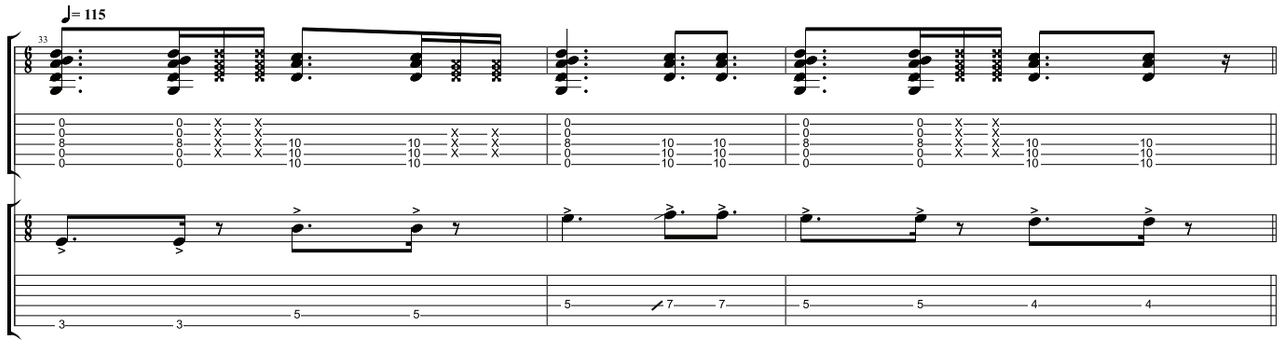
greg norman

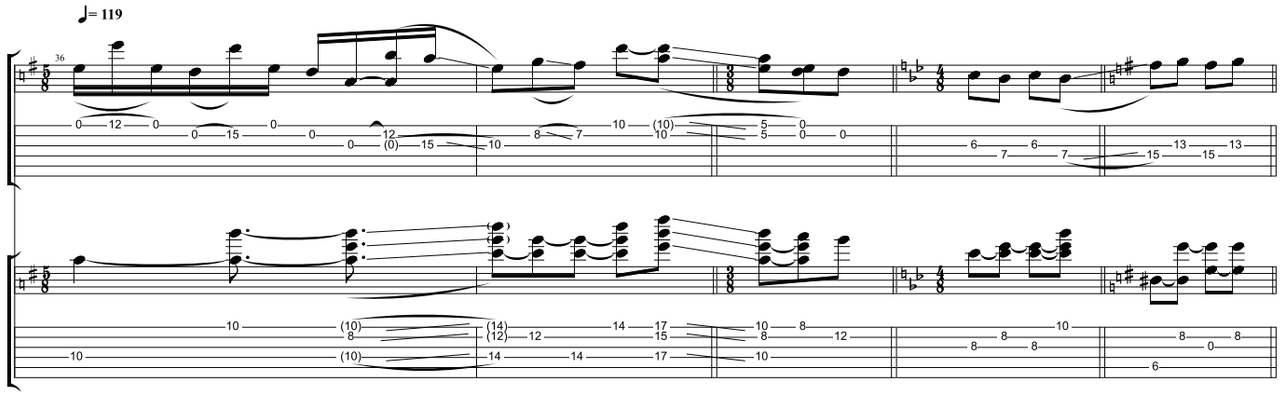
this album was recorded live to tape by the golf wizard greg norman in studio b at electrical audio in chicago.

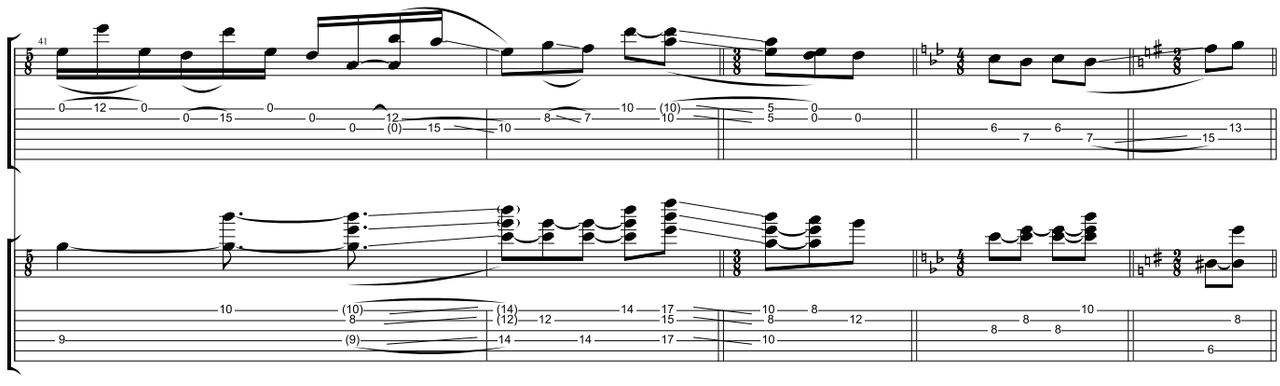
a chase of sorts

tim's parts are played with a partial capo (tim uses a standard capo) covering the bottom 5 strings on the 3rd fret (all except the top string).

♩= 115
9
mp
♩= 122
13
mf
15
18

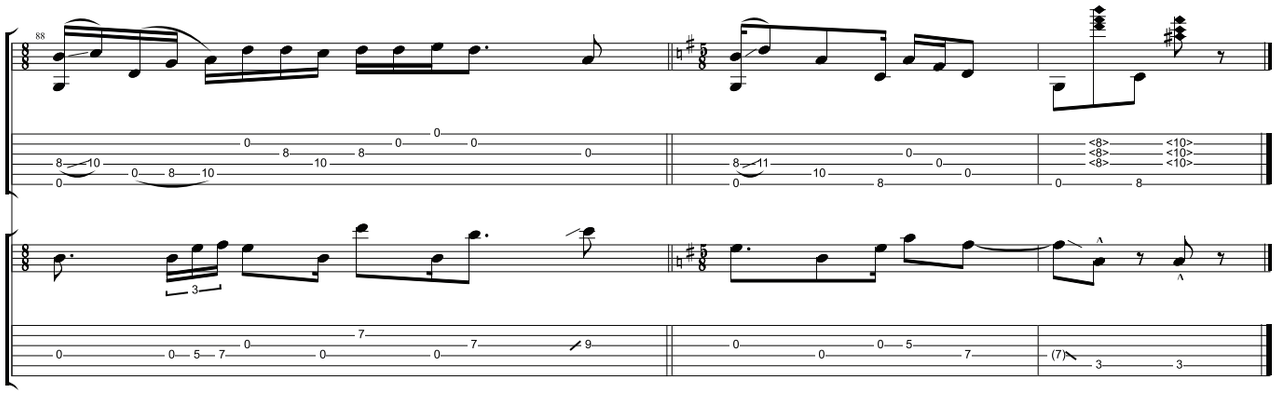

♩= 115


♩= 119



♩= 122
66
68
71
♩= 115
74

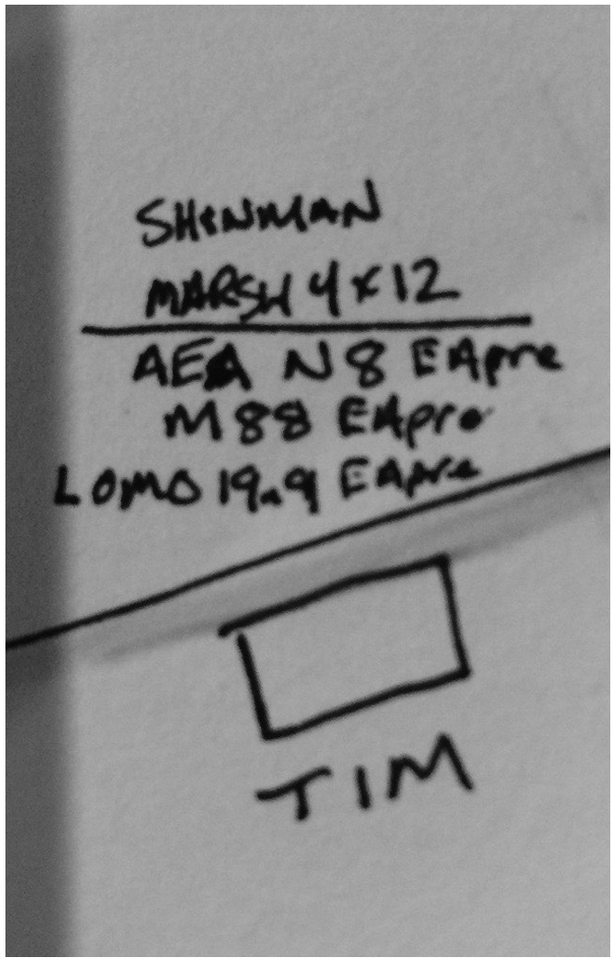
♩= 122
78
80
82
86
½



tim’s amp

tim used his 1967 black-face fender showman amp which was driving one of electrical audio’s marshall 4x12 cabs.

here is one of greg’s notes about the microphones used. all mics were running into electrical audio’s own brand microphone pre-amps (hand built by greg).



consoling ghosts

tim's parts are played with a full capo on the 3rd fret.

14
19
23
27
Free time
♩= 70
mp

♩= 146
32
f
36
40
44

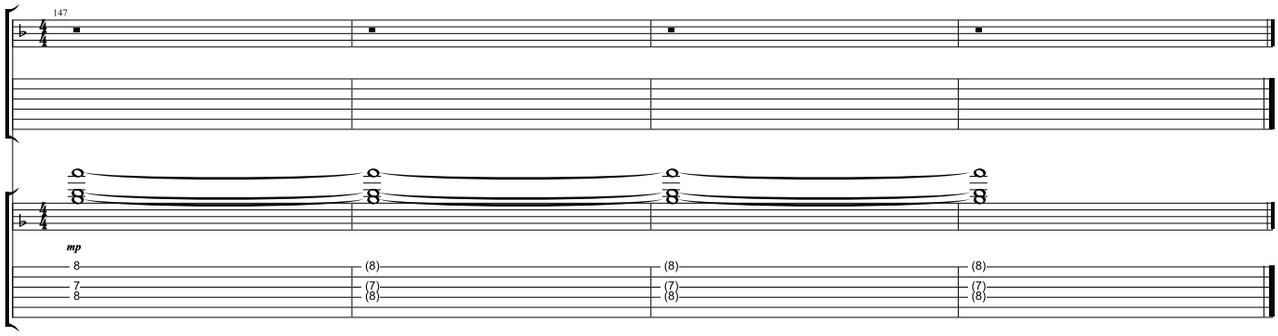
♩= 140
48
mf
mp
♩= 146
51
mf
55
60

64
68
72
77
♩= 138
p
p

81
85
89
93
♩= 134

♩= 146
98
mf
f
102
106
110

113
mf
117
122
126



hank's amp

hank used one of electrical audios traynor bass master mark ii amps, driving one of electrical audios custom built TL606 cabs (built by bob weston and steve albini as replicas of the famous 1x15 dietz cabs, which themselves were based off of electro-voice's TL606 plans).

on empty palms hank borrowed one of tim's telecasters and played it through a fender twin, mic'd by a single sony c48.

in praise of idleness

tim's parts are played with a full capo on the 3rd fret.

13
mf
f
17
♩= 124
19
22
♩= 126
mf
f
26
♩= 128
mf

30
34
38
42
♩= 133
f
mf
f
mf

45
47
50
53
♩= 132
f

55
58
60
63
♩= 130
mf
f
ff

♩= 133
68
mp
75
♩= 142
f
ff
f
83
89
♩= 146
♩= 150
ff
f

♩= 134
96
mf
99
f
ff
104
♩= 130
109
mf
mf
f

EXIT

whatever, whenever

tim's parts are played with a partial capo (tim uses a standard capo) covering the bottom 5 strings on the 8th fret (all except the top string).

24
25
♩= 124
29
33
♩= 122

43
45
47
48
♩= 120
mp

51
3x
54
♩= 127
4x
f
57
♩= 126
8x
60
♩= 112
pp

♩= 109
64
68
72
76
p
p

80
84
mp
mp
88
92
♩= 112
mf
mf

96
100
f
f
104
108
ff
ff

112
116
120
124

pedals

tim used:
- peterson strobe tuner
- boss blues driver BD2 - modded by robert keeley
- keeley magnetic echo
- the tremolo in his amp - activated by the cyclops tremolo built by hank
- montreal assembly count to 5
- earthquaker monarch
- earthquaker ghost echo
- electro harmonix vintage big muff pi

hank used:
- sonic research strobe tuner
- custom build pre-amp - built by hank
- BD2 clone - built by hank
- electro harmonix pog

bonus:
tim also overdubbed some bass chords through his amp using the big muff pi at the end of 'whatever, whenever'.

bliss
quest

tim's parts are played with a full capo on the 3rd fret.

22
mp
26
30
mf
36
42

46
52
57
60
♩= 115
f

62
64
1.
2.
68
72
♩= 117
mf
f

75
78
81
♩= 112
85
mp
89

93
f
97
101
105
1.
2.

there’s no ‘i’ in time

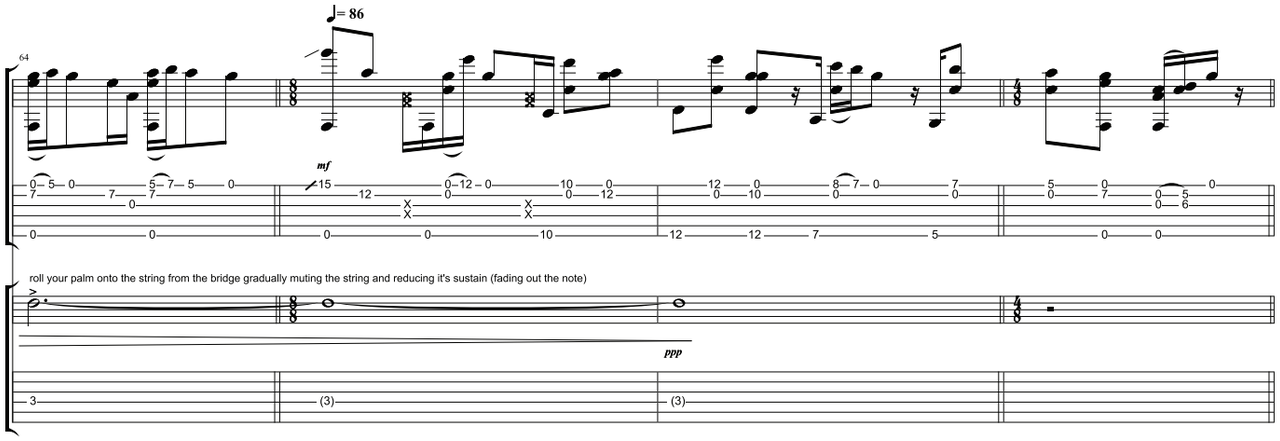
tim’s parts are played with a full capo on the 3rd fret.

10
13
mp
17
20
♩= 85
3x
3x
3x
3x

25
mf
28
30
33

35
37
mp
mp
41
44
3x
3x
3x
3x

♩= 88
49
4x
f
mf
♩= 86
53
f
57
61


♩= 86
64
mf
roll your palm onto the string from the bridge gradually muting the string and reducing it's sustain (fading out the note)
ppp

♩= 88
68
f
4x
mf

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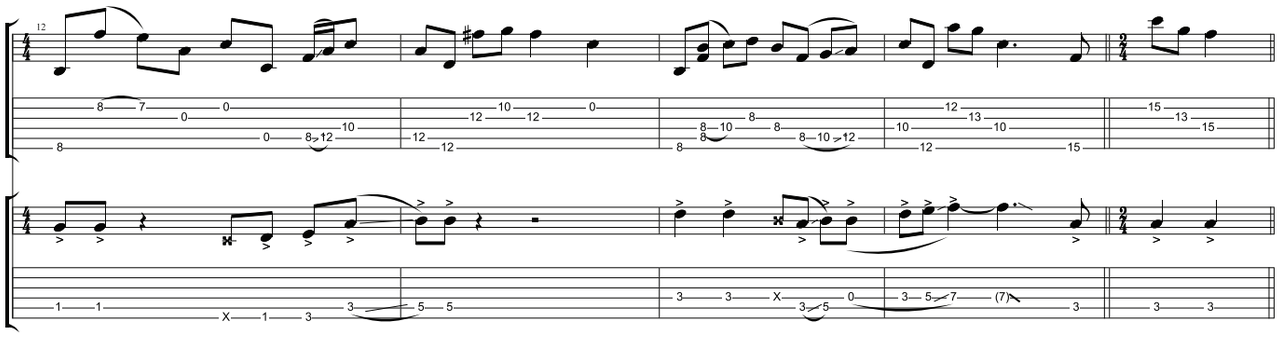
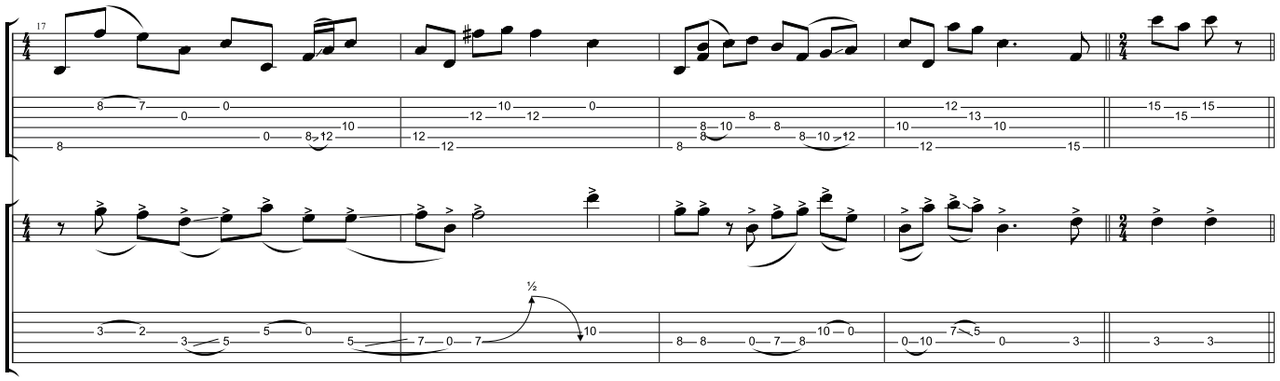
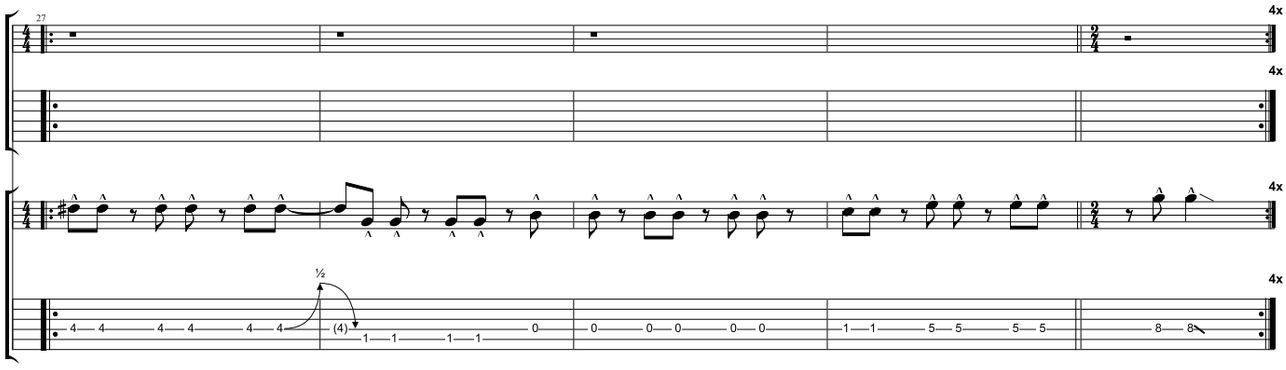
destroy the tabernacle!

tim's parts are played with a full capo on the 3rd fret.





♩= 152
4x


4x

32
mf
½
37
♩= 155
42
♩= 150
47
½

52
57
62
♩= 152
3x
67
½

♩= 155
70
74
77
80

83
87
91
95

♩= 150
98
103
108
113
½

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sponkulus nodge

15
mp
3x
19
23
mf
26

31
36
♩= 128
mp
3x
40
44
♩= 130
f

47
50
53
mf
56

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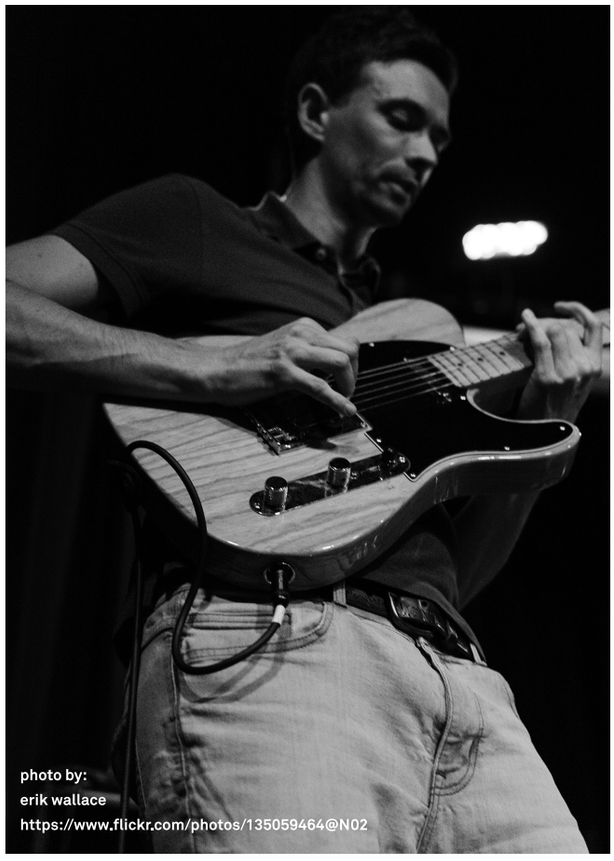

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empty palms

our friend henry kohen from 'mylets' plays bass on this track - his parts are the bottom tabs.
hank and tim both play guitar.
tim's parts are played with a full capo on the 3rd fret.

♩= 130
mp
mp

♩= 134
53
57
61
f

65
69
♩= 135
mf
75

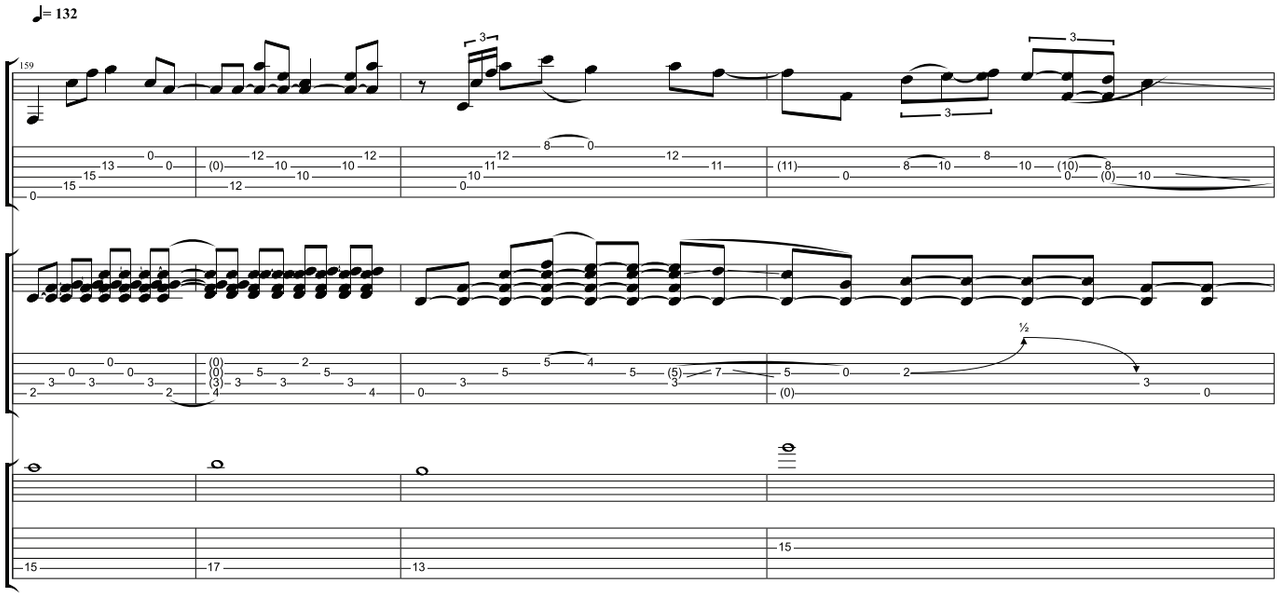
♩= 134
95
P.M.
p
let ring
99
P.M.
103
P.M.

107
3
P.M.
111
♩= 130
½
115

♩= 138
119
123
127

♩= 136
143
mf
mf
mp
147
151

♩= 132



♩= 128
mp
mp
½
17
(17)
(17)
(17)
♩= 124
♩= 97
♩= 89
(17)
(17)
(17)
(17)

050°36.25'S
165°58.38'E

1 coconut crab
2 a chase of sorts
3 consoling ghosts
4 in praise of idleness
5 whatever, whenever
6 bliss quest
7 there's no 'i' in time
8 destroy the tabernacle!
9 sponkulus nodge
10 empty palms

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